plainly. The young man who desires to become engaged lives with his parents; the young girl lives with her mother. The fiancé buys the fiancée with a present [mpango, nsalamu], which usually consists of copper or ivory bracelets [nsambo, makosa], or beads [bulungu]. The parents tell the emissary that their son is already grownup and wishes to marry a certain girl. They explain to him that they have met [kuishibana]. The emissary rises and takes the presents to the young girl's parents; he explains the purpose of his coming. Then all the kinsmen of this clan [mukowa] meet in the hut of the young girl's parents in order to give their opinion with regard to consent and in this manner to avoid any possible difficulties which might arise later [pa kuti babâfwe ko ukusumina uyu mwaume, bekasosa limbi, fikanasa nda fyaisa limbi abati: ifwe tatwali ko nga twalikene mwaume]. When everyone has agreed and consented to the engagement, they tell the emissary: "We agree, let the young man come here and be betrothed to our daughter" [Chisuma naese ope, natutemwa]. The emissary rises and returns to the young man's parents' home. He tells them what has been decided [abeda no mo ere umfwila mulandu]. The father and mother tell their son: "Go and get your tree-bark fabrics which you must offer as a present" [filundu].

Filundu. The fiancé's father has previously manufactured two filundu (costumes of ficus bark). He gives them to the emissary to seal the engagement alliance. The latter places them in a basket, along with the beads and other presents, and returns to the parents of the fiancée. If everyone consents again, the engagement pact is concluded. The parents of the fiancée then take possession of the presents [kulya mpango], the maternal uncle [nalume] takes possession of one of the two filundu, while the father takes the other costume. [292]

Engagement Banquet at the House of the Fiancé: [kutebeta]. The fiancé's parents try to obtain a chicken; they kill it. They then have plenty of flour ground. They prepare an enormous amount of mush [bwali] and a big bowl of seasoning [munani] with beans [chilemba] and spinach [musalu]. This is another occasion for offering presents [kushikula]: They place one bracelet on the bwali, another on [212] the chicken; and the beads are placed in the pitcher which contains water for washing hands. As a mark of respect the food is always covered by a basket [balakupika po]. They also invite several kinswomen, who bring food in small covered baskets [fyakupikwa]. [262] [576]

taboo between him and his daughter. The nubile fiancée then lives 881
with her mother in complete seclusion for an entire month. This is [784]
the kuingisha chisungu, literally, to make certain of the marriage-ability. The girl's mother ceases to wash and bathe herself [kuoa];
the girl stops shaving her hair [kubea].

The Menstruation Dance. [Kuimba chisungu]. This phase is also 881
called the kufumie chisungu, which means in honor of the nubile 535
maiden. Ordinarily this ceremony takes place in June or July, when
the "eleusin" [Translator's note: raggee, a cereal grass] is ripe. This
is a time of plenty and beer. The kinswomen of the young girl invite
the nachimbusa (the female director of this ceremony). As a token of
the invitation, they give her a present [lusomo], such as a chicken,
for example.

From the moment when dancing in honor of the nubile girl
begins, all sweeping of the hut must cease, and only the throwing of
ashes [mito] into the mupunda (space between the door and the hall
on the left of the entrance) may take place. The women then go to
fetch the nakalamba, whose task it is to invite the other women to
come and dance, sing and beat the drum. She is not shaved and must [292]
be white with dust [abuta tutu]. These are the words she uses for the [302]
invitation: "Companions, help me in my task" [Bamayo, ngafweni
ko mulimo]. All the women assemble in the hut. The director
[nachimbusa] is the one who gives the sign for the singing to begin.
Everyone falls in with the refrain by beating the drum or dancing.
The nachimbusa, who also dances, is clothed in a genet skin and [292]
wears a tuft of feathers as head-gear. She sings: "Chimbusa chikulu
chienda ne ngala" (I am the director who walks with her head covered
by a tuft of feathers). The dance begins at about sundown and ends
towards dawn. The songs for this dance are extremely varied, some
innocent and praising, others equivocal and often obscene. They
dance like this for an entire month. Food is brought in daily in order
to give strength to those who are dancing.

The Beer. After the month of "menstruation dancing" is over, the 273
local beer is prepared in large quantities. It is offered to the fiancé's 881
mother. Early in the morning after the night when the beer was prepared, the [214] women flock to the fiancée's house for the mbusa.
They split into two groups; while some go to fetch white clay
(mpemba) others gather fire-wood (nkuni).

The bow and arrow. At this time the fiancé goes outside and invites 881
his kinsmen to enter. The latter bring a bow and arrow. As soon as they arrive on the threshold, the one who leads them starts a song: "Mushe inama yandi, taibula mwine, walasa..." They all enter. The fiancé stands in the middle of the house drawing the bow and arrow; he is supposed to pierce a special mbusa which the women have fixed on the wall slightly above the place where his future wife is sitting. If he pierces the mbusa, there are shouts of job: Here is a true fiancé, the girl will be his wife, " etc. If he misses, the poor boy is subjected to an avalanche of scolding and cursing: "Chimbi chikesa" (There will be trouble in this household). In this case the [787]
fiancé has to submit to tests in order to show them his lack of success with the bow was due to bad luck.

Mwansa chembe (headdress of feathers). If the young man has succeeded in piercing the mbusa, the women take up another mbusa of 881 292
clay which is set with plumes [ngala]. They use them to make a headgear for the fiancé while singing: "Wamumona Mwansa chembe, mulume wa ngala aisa...". This is to tell him that if he makes his wife suffer, so will he.

Chinungi (porcupine). The headgear is taken off and a mbusa which 881
is a facsimile of a porcupine is brought up. This spiny mbusa is then 301
attached to the fiancé's neck by means of a cord. The fiancé has to bend down while the women sing: "Chinungi, posa matamba, twairiwa ku isano." Then they take it off [kukobola].

Nsensengwe. This is the fruit of a river tree which causes itching. 884
The women knead this fruit and then rub it on the fiancée's arm with 824
a little brush. From this moment on she ceases to be a young girl and becomes a woman (mukalamba).

Chitenge. This is a crossbeam attached to the roof inside the house. 881
The fiancé is suspended from it and while he remains thus suspended [alapelela] the women sing: "Lelo, atema pa chitenge, " etc. He jumps down when the song is finished.

Mipeto (hoop). The women then make a circle around the fiancé with hoops. The fiancé takes some of the hoops and lets them roll towards his [217] fiancée. The women sing: "Mulangire alole..." The

the pottery helmet known as the 'plumed head-dress' (*ngala*) on her head. A piece of bark-cloth was wrapped round her waist. The severe and rather domineeting woman stood tense and excited at the doorway of the hut. Her great moment had come. She sang: 881x

'The skin of the lion is worn
At the court of Mwamba.' (No. 52)

(The messenger of *Mwamba* (*musolo*) used to be clothed in lion skin in the old days. The *nacimbusa* is honoured as the messenger of a great chief. She is dressed in bark-cloth since this was the payment made to a *nacimbusa* at the end of a chisungu ceremony in the old days.) [292]

The presentation of the mbusa. The pottery models were then pulled forward and the long rite of the giving of the *mbusa* began. 881x 532

Each model has its associated song and the meanings of these songs are given in Appendix B. Each song was sung first by Nangoshye, then by some of the older women in turn, and then by each of the two girls. Each had its appropriate action to accompany the words. Some *mbusa* were merely offered ceremonially to different individuals present; others were handled with mimes suited to the associated song.

On the night in question forty-three different *mbusa* were presented to the girls. I have given interpretations for thirty in Appendix B and drawings of eighteen are given there. Here I try to group them somewhat arbitrarily under different headings. As each emblem may have several meanings this grouping is inevitably rather an artificial one.

A. DOMESTIC DUTIES

The mortar (Song 52, Fig. 15). The company mimed the stamping of grain and the song stressed the woman's duty to provide and prepare food.

The water-pot (Song 62). The imitation water-pot was put on the head of each girl in turn to the accompaniment of a song emphasizing the duty of the wife to get water for her husband.

The hearth-stone (Song 62). This was a conical-shaped model representing one of the pieces of ant-hill used to make the Bemba

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643 At state functions the Kazembe appeared sitting on a stool placed upon
lion-skins. He was shaded by a canopy of umbrellas made of coarse native
292 cotton fabric(1) and wore an elaborate head-dress of scarlet and yellow
293 feathers, the mukonso cloth adorned with bead and cowrie ornaments, the
insipo girdle of hide,(2) and the lukano armband, emblem of his office.(3)
534 His notables and musicians sat nearby. Ceremonial dancing was performed
to the accompaniment of music.(4) Musical instruments(5) were marimba(6)
535 (a sort of xylophone), chinkufu(7) (a basso drum), imbirobiro (big conical
drum with cowhide or an elephant's ear stretched over the open end), gomoti
(two pieces of iron connected by a curved rod). The mondo,(8) a hollow
wooden cylinder beaten with drumsticks, was used to convey messages by means
of varying combinations of beats. The big sacred chambancua drum,(9) resting on a lion's skin in Kazembe's palace, was only brought out in wartime to
accompany the armies.

521 Clan and tribal history and family genealogies are favourite subjects
526 of discussion at beer-drinking parties. District and village rivalry now
finds expression in football matches.

BIRTH, MARRIAGE, DEATH

842 The male alone was thought to be instrumental in begetting children.
847 Babies who cut their upper teeth first were destroyed as bearers of bad
luck.(10) An infant is usually given the name of one of its dead ancestors
551 on either the paternal or maternal side; this gives some indication of ancestry. Chinyanta, Lukwesa, Ilunga, Mwonga, are characteristic Lunda
names.

582 The effective exogamous unit is the cikota. Preferential marriage is
with the mufyala, a person whose father is a fellow-clansman of one's mother
or conversely, and particularly with father's sister's daughter. A network
of affinal relationships thus develops between villages. In general there
are no definite preferences leading to marriages between certain clans, but
583 traditional reputations attaching to clans may cause their members to be
regarded as desirable or undesirable marriage partners. Marriage payments
591 are low. Both matrilocal and patrilocal marriages occur, but for the first
few years marriage is usually matrilocal so that the husband can "get
accustomed". He puts up a temporary hut in the citente of his parents-in-law and becomes a member of their extended family. Later the couple are at
liberty to move. Often the parents of both spouses live in the same
village. Lunda marriages tend to be patrilocal. Polygyny is not frequent.
595 The second wife is usually inherited, e.g. she may be one's elder brother's
widow. A man may marry a younger sister of his wife but not an elder sister, since she is called mayofyala, "mother-in-law".

764 The dead are buried in the bush. A mwili (see p.86 above) of the deceased takes part in the ceremony. To divert the thoughts of the partici-

(1) Burton, p.254.
(2) Valdez, II, pp.217-8; cf. Livingstone, I, pp.262-3; Burton, p.42; Bowdich, p.9
(3) Burton, p.253.
(4) Valdez, II, p.217; Burton, p.114.
(5) Valdez, op.cit., pp.222-4; Livingstone, I, p.305.
(6) Burton, p.112; Valdez, op.cit., p.255.
(7) Gamitto, I, p.342.
(8) ibid., pp.342-3.
(9) ibid., pp.331-2.
(10) Livingstone, I, p.276.